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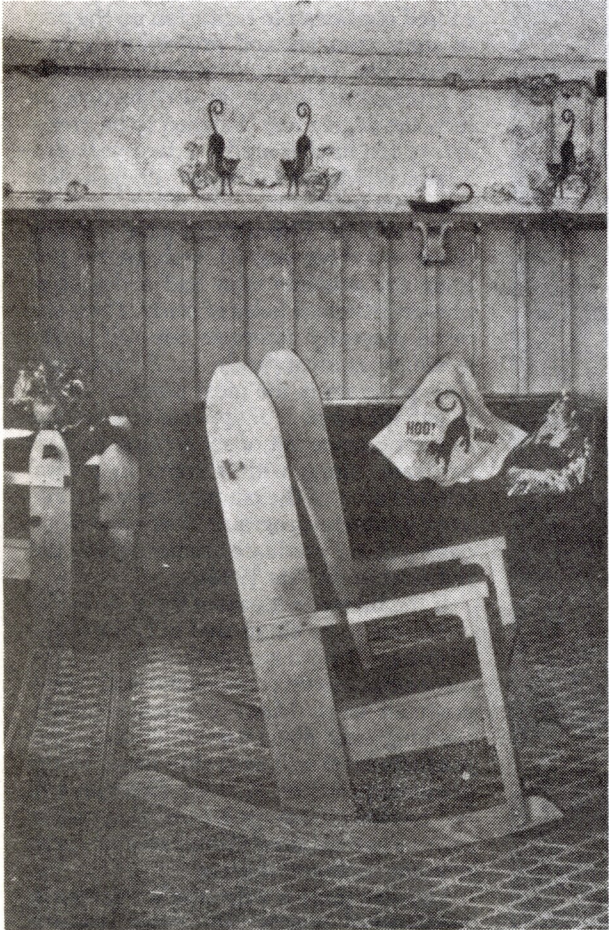
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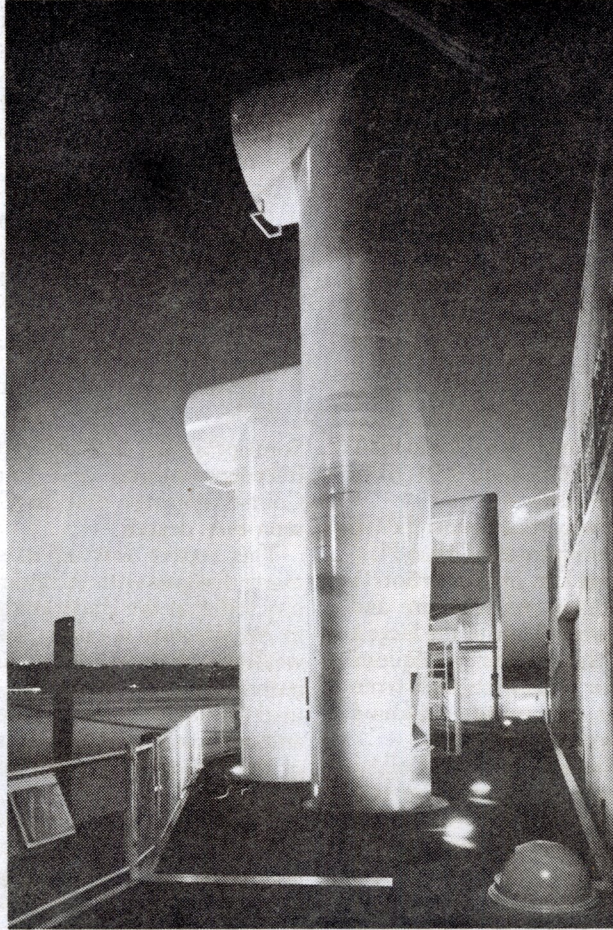
February/March 1983

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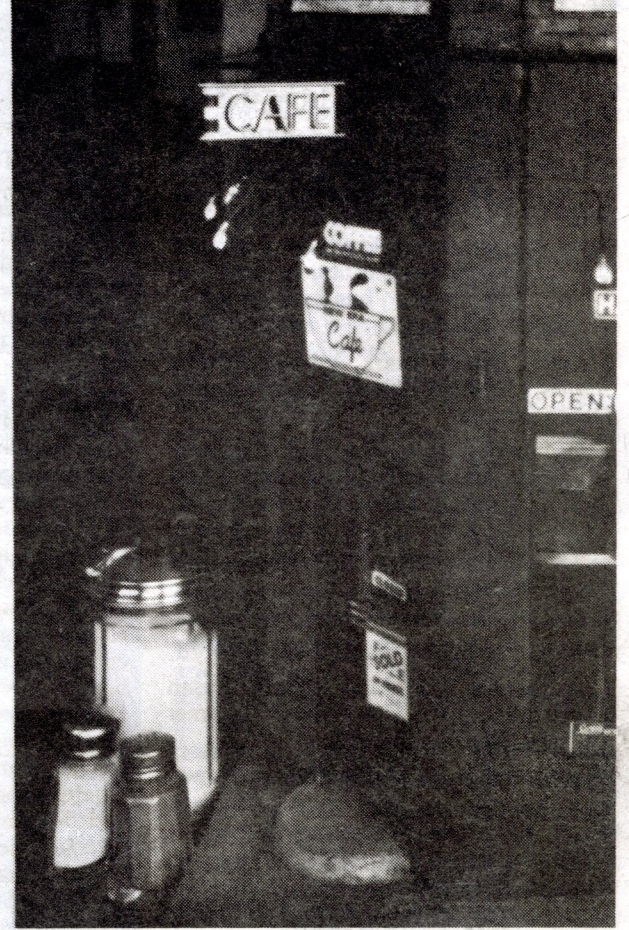
Two Dollars



HOO HOO HOUSE
Ellsworth Storey page 4



PORT'S PERISCOPES
Pier 48 Viewpoint page 10
Photograph by Steve Young.



NEW ERA CAFE
Heather Ramsay page 11
Photograph by Randy Eriksen.



GASWORKS SUNDIAL
Photograph by Dana Warren.

Chuck Greening, page 8

Dear Readers:

With this issue, ARCADE completes its second year. We have grown in the past year from an 8-page to a 12-page journal, and our subscription and newsstand sales have increased to twice those of last year. We have sought and found contacts in other Northwest cities to become a more inclusive regional journal. We wish to thank all of you for supporting ARCADE. We are especially grateful for the sustaining help from the following: The Allied Arts Foundation, The Bumgardner Architects, The Naramore Foundation, and TRA.

Gratefully,
The Editors

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UW Budget Cuts: Speculation on Change

In the spring and summer of 1982, the University of Washington disclosed that plans were being made to reduce and refocus the program in Urban Planning. Subsequently, with the realization of a much greater budget cut than previously anticipated, elimination of the Urban Planning Department was contemplated, along with reductions in the Department of Architecture. On September 1, 1982, Gordon Varey took office as the new Dean of the College of Architecture and Urban Planning. Varey felt it was important to retain the professional Master of Urban Planning degree as a vital component in a College stressing comprehensive graduate education in the environmental design professions and refused to accept elimination of the entire Urban Planning Department. In September of 1982, Provost George Beckmann notified Dean Varey that the College would have to reduce its biennial budget by \$822,000, effective mid-1984. As outlined by Beckmann, the reduction consisted of a 58% reduction in Urban Planning's budget (\$504,000) and 15% from Architecture (\$318,000).

It is still unclear why the Provost picked the College of Architecture and Urban Planning for such a large cut. In proportion to other College budgets, Architecture and Urban Planning suffered one of the largest cuts of any within the University. Requests have been made for a clear rationale from the Administration, but, to date, no sound explanation has been forthcoming.

The primary impact on the College would be the elimination of approximately 14 full-time faculty positions (the number of actual persons could be more because many of these faculty represent part-time portions of these full-time positions). Architecture could lose as many as eight faculty members in this reduction. Some of these positions will be satisfied by retirements, but not all, and Dean Varey feels that these persons may be in both tenured and non-tenured positions. (Faculty who have already opted for early retirement are Dan Streissguth, Wendell Lovett, and Ray Schneider.)

Dean Varey has proposed that the degrees B.A. in Architecture and B.A. in Urban Planning be reviewed, to consider eliminating these degrees and replacing them with a new All-College B.A. degree program. In addition, a college-wide Ph.D. program could replace the Ph.D. in Urban Planning. Each of these degree programs have formed Review Committees composed of faculty and students to review the impacts of this proposal.

The key question, of course, is who are the individuals who will lose their positions? The responsibility for making the final decision rests with the Dean in his response to the findings of the Review Committees.

The real reasons for the cuts, at this point, is speculation. Opinions as well as feelings vary, particularly after a strong Accreditation Report last year and the fact that the size of the cut came as a surprise to most faculty. Although there is concern about the entire cut and the future of the College as a whole, my intention here is to concentrate on the reductions in the Department of Architecture and the implications for its future structure.

One very important consideration is a report produced in 1981 at the direction of the former Dean of the College, Myer Wolfe. A Committee on the College was

formed, representing faculty from all departments to advise the Dean of future College goals. One of the assignments was to propose guidelines for restructuring the College in the event of a severe budget cut. Gordon Varey was a member of this committee. When Varey was appointed Dean of the College, his first task was to implement a cut more severe than that originally proposed. His decisions were based in part on this report, which states clearly:

The maintenance and enhancement of quality within the professional education programs are the first and foremost mission of the College.

The maintenance and development of undergraduate awareness education remains an important but not a primary mission of the College.

The educational activities of the College shall be as interdisciplinary and interdepartmental in nature as possible.

Some proposed changes were: To increase Interdepartmental and Interdisciplinary Course offerings and To Create a Common B.A. degree.

This report was advisory only, and many disagree with its findings. Some faculty feel that the Undergraduate Program in Architecture is taking the blame for a weakness in the whole curriculum. These individuals want to see budget cuts distributed throughout both programs, graduate and undergraduate. Bob Small, Chairman of the Department of Architecture, is in this camp.

The reduced demand for graduates, combined with a lowering of numbers of applications to the undergraduate program, are given by some as reasons for the reductions. More important, there is a perception on the part of the profession, as well as some faculty members, that the academic program is not adequately responding to the changes in the profession of Architecture. Others feel that the rapid growth of the College in the late 1960s and 1970s under Dean Dietz exceeded the expectations of the profession, and the budget-cut represents a more realistic and appropriate program. To fully understand these opinions requires a look at the recent history of the Department of Architecture.

In the early 1960s the Department offered a Bachelor of Architecture in a five-year undergraduate professional degree, and a one-year M.Arch. degree. There were no curbs on enrollment, and many students were entering the program. In 1967-68, impact of the social revolution brought an interest in greater breadth in the scope of architecture. The "Princeton Report," which urged this expansion, emerging specialties within the environmental design fields, and growing research opportunities brought major changes in the curriculum. The formation of the "2-2-2 Program" (2 years liberal arts, 2 years comprehensive awareness courses in the chosen profession, and a 2-year M.Arch. program which stressed focus, specialty, and increased professional skill) became the model for architectural education and still exists at UW. Within this program, a student could follow one of many streams or specialties that would lead either to a professional degree (the M.Arch.) or serve as preparation for advanced study at the Ph.D. level. As the number of streams increased, specialized faculty were hired to teach new courses.

Bob Small believes that the proliferation of new courses with limited expertise to teach them was the beginning of the demise.

The four-year undergraduate degree was called a Bachelor of Environmental Design, a name chosen to emphasize its broad base, but this was later changed to a B.A. in Architecture. This degree has caused considerable confusion on the part of some students and professionals who assume this degree to provide the skills for a professional career in architecture. In fact, the degree was designed to be preparatory for further study: a two-year professional Master's Degree or graduate academic work.

In 1974 the Department gave a strong boost to a three-year M.Arch. degree program for students who had a degree in non-architectural fields of study. These students presently comprise one-half of the graduate student body in Architecture. This program is the most popular by demand: the number of applications average one acceptance out of six applicants. This program, along with a trend in several schools around the country toward three-year graduate programs, has created an emphasis on graduate studies which did not exist in the late 1960s.

If the budget cut causes the B.A. in Architecture to be eliminated in favor of the all-college B.A., it is clear that there will be more emphasis on professional skills at the graduate level. Many courses presently teaching skill development at an undergraduate level will probably move to the graduate program. A likely direction will be toward more professional practice courses and the involvement of more practitioners in design studios.

I believe there is a definite advantage in professional practice for those students having a breadth of experience in liberal arts and sciences. This has been evident in the professional success of the graduates of the three-year program. If the new College B.A. degree could provide this kind of education, and the three-year program is organized to provide a rigorous, coordinated, and integrated professional education, the current confusion regarding undergraduate preparation would be alleviated. Students should be encouraged to utilize other resources on campus and to pursue combined Master's Degrees with other departments and colleges, if they desire specialization in peripheral fields. The Department should concentrate on the skills it is most qualified and most needed to teach — those leading students into the profession of architecture.

In the past several years the public's attitude toward the profession of architecture has changed. The value of the architect has been diminished from a leadership role to shaping people's attitudes and decisions about the environment to a role of serving special interests with less regard for the ultimate consequences of the work. This devaluation is evident from architects' salaries and fees in comparison with other professions.

The Department of Architecture has a two-fold responsibility: to produce a high-quality graduate for the profession, and to prepare the student for the challenge of reestablishing the value of the architect in the eyes of the public. I believe this must begin with a more comprehensive education in the humanities and social sciences as a reaffirmation of the bond of common interest that all environmental design professionals share, along with a rigorous professional training.

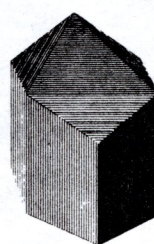
In any event, change is imminent, and the Department of Architecture as well as the College of Architecture and Urban Planning, is going to have to convince the University that it plays a unique and vital role in the community.

Galen Minah

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Galen Minah is Associate Professor of Architecture at the University of Washington.



Ralph Caplan discusses the metamorphosis of the dust jacket from protective cover (hence its name) to marketing device. You can sell a book by its cover.

BY DESIGN
Ralph Caplan
St. Martin's Press, New York 1982
203p.
\$16.95

Writing on as broad a field as Caplan has tackled in *By Design* is a tricky business. The more abstractly you try to treat the subject, the easier it becomes to parry with the beast, never facing it head on. His examination of the art and science of design, undertaken with care and respect to both dimensions, reflected by its end products, illustrated by anecdotes and brief histories, and generously supported by excerpts from the writings of others, is ultimately satisfying. More a cafeteria than a thesis, you pick up enough tidbits and insights along the way to no longer feel hungry, although you might not quite remember what you ate.

He sets the stage with an eye-opening survey of material culture and the designer's role, whether conscious or unconscious, in developing it. Everything has come to be the way it is — your home, your office, the Big Mac you ate for lunch, the chair you're sitting in, the layout of this paper — because someone (an architect, space planner, food product engineer, industrial or graphic designer) made a series of decisions that resulted in those products. He goes a step further to include non-material products as the result of design — everything from efficiency analysis and Muzak to seductions have their designers. Admittedly, while politicians "design" campaigns, barbers "design" haircuts, and a person might "design" an evening out with the goal of sexual intimacy with another, these folks are not thought of as designers in the strict sense. But Caplan shows that the same principles apply: did the politician decide early on that the union vote didn't matter and build a campaign from there? Did the suitor choose the wrong wine or the wrong partner?

By means of this broad interpretation, he attempts through an astonishing variety of routes to identify the process that is present in successful design.

The most elegant design solution of the fifties was not the molded plywood chair or the Olivetti Lettera 22 or the chapel at Ronchamps. It was the sit-in. Achieved with a stunning economy of means and a complete understanding of the function intended and the resources available, it is a form beautifully suited to its urgent task. The form did not pop into existence with someone's spontaneous refusal to sit in the back of the bus. It was the conscious creation of strategists like Bayard Rustin and, years later, Martin Luther King, Jr. who adapted Gandhian protest techniques to Western problems.

Time was when men wore jackets in hot weather not because they were embarrassed to be found in shirtsleeves, but because a jacket was the only repository of such appurtenances as eyeglasses, comb, keys, checkbook, appointment book, pens, address book, business cards and photographs of children.

Clearly what every man needed was a purse, just as every woman needed interior jacket pockets. Both were forbidden fashions. The solution to male purse envy came initially not from designers (who are often the last to perceive that there is a problem) but from photographers, who discovered that a camera case would hold, in addition to film and extra lenses, such items as dental floss and what airlines call "smoking materials." Soon camera buffs began loading their cases with personal property not manufactured, or even dreamed of, by Kodak. Many men took up photography solely in order to have a place to carry small purchases without having to overdress. Finally someone discovered that he could buy a camera case without buying an instrument to carry in it. As long as nobody looked inside. . . .

The author, former editor of *Industrial Design* magazine and a widely-published critic and lecturer in industrial design, assembled this book under a National Endowment for the Arts grant. It is compiled from his own books, lectures, and articles. The casual, chatty style, more at home in a shorter work or lecture, sometimes becomes tedious in a book-length narrative, and on occasion makes some of his otherwise valuable and fresh observations sound pompous or self-mocking:

Designers are hardly the chosen people, but they are qualified at least by default: Everyone else is even worse equipped. . . the designer in respect to the world is a paradigm of the human being in respect to civilization.

Gimme a break, Ralph! The compilation of the book from existing sources may also account for its structural patchwork, though most any chapter could easily stand to be read on its own.

Some of his best writing is found in his analysis of the designer/client relationship — from choosing a designer through developing and maintaining a successful collaboration and on to the designer's responsibility to the ultimate users of products. Speaking to designers and clients alike, he raises more questions than he answers. Clearly he is writing here from a depth of study and with an evident passion. A hint of Caplan's vision and confidence in a better-working, more responsible world comes through, and his excitement is easily contagious.

Iatrogenic disease — the various ailments and illnesses brought on by the practice of medicine itself, the careless nurse, the ignorant doctor . . . the side effects of drugs . . . iatrogenic design disorders (are) products that have been made worse by the designer's touch.

Why are iatrogenic design disorders so widespread? Because some designers, like some doctors, are inept, stupid or greedy; because all designers, like all doctors, make mistakes; because many consumers, like many patients, demand relief they can't get from ailments they don't have.

An exciting idea. It kept me busy for days. Had I ever designed something that made matters worse? Oh God! How many times have I been called on to design something to make up for a deficiency in someone else's earlier design? For a straw poll, I took a look at my job list for the week of January 10th. How many of these projects were unique problems and how many mere patchwork solutions to problems that were already supposedly solved? The score was 66% new work, 34% iatrogenic to a degree. Phew!

I considered taking a field trip to Ernst Hardware to survey products sold to make up for deficiencies in other products. Hair traps to supplement sink drains, non-skid bathtub mats, and steering wheel covers all came to mind. The whole auto "accessories" department was fair game. I began to wonder about products designed and marketed that solved nonexistent needs: crocheted toilet paper roll covers, dog clothes, jello . . . you name it.

His closing chapter, a quick and lively portrait of Charles and Ray Eames, identifies their practice as a model of the design process at work.

The uniqueness lay in the design practice. . . . Eames was a practicing designer in the sense that others are practicing physicians. . . . He was also a designer in the sense that others are practicing Christians, and that is uncommon and a more useful model for nondesigners. Plying his philosophy as if it were a trade, Eames practiced what many designers, and many of us fellow-travelers, preach. That is, he attacked only problems that genuinely interested him, in the conviction that the solutions, if valid, would interest a great many people.

His admiration for the Eames studio, the enthusiastic descriptions of life and work there, and the clarity evident in the Eames' work, bring a comforting conclusion to the sometimes unsettling knock-about chapters preceding.

Best quote by the author:
"Life is short and art is long, but the lag is not what it used to be." p. 123

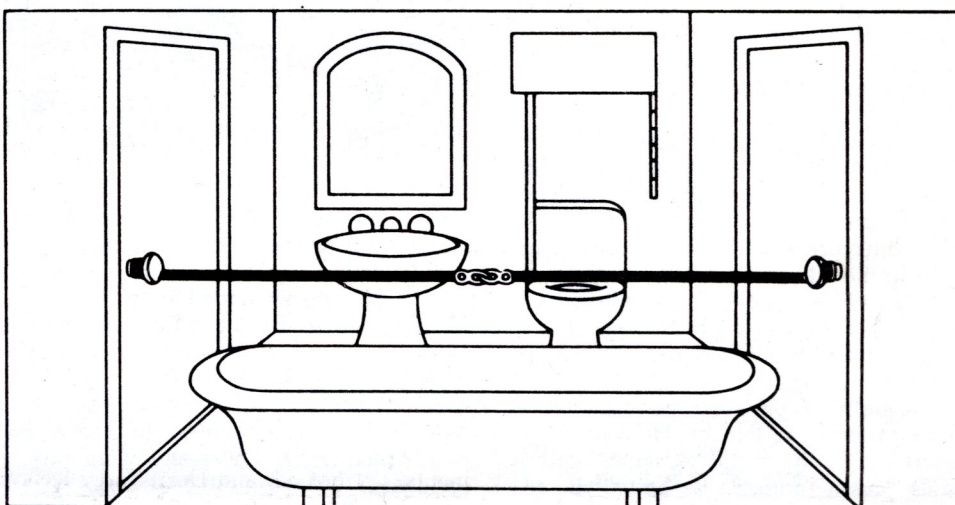
Best quote by other than the author:
"What do you think of Eames?"
"I don't even know what they are." p. 183

Best part to read in the bookstore if you're not going to buy the book: pp. 108-112

Overall content: B+
Style and continuity: C
Graphic Design: C—

Tommer Peterson

Tommer Peterson is a partner at Wilkins & Peterson Graphic Design and Marketing in Seattle.



At the Louis XIV, a Quebec waterfront hotel, the term "private bath" means the bath is yours but not yours alone, for it is also the private bath of the guest on the other side of the bathroom. There are no locks, but tied to each doorknob is a three-and-a-half-foot length of leather thong to which a hook is attached. When you are in the bathroom you simply link the two hooks together, holding both doors shut. There is no way to get back into your own room without at the same time unlocking the door for the other guest. It is the total integration of object and circumstance.

Reproduced from the dust jacket.

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Ellsworth Storey of Seattle

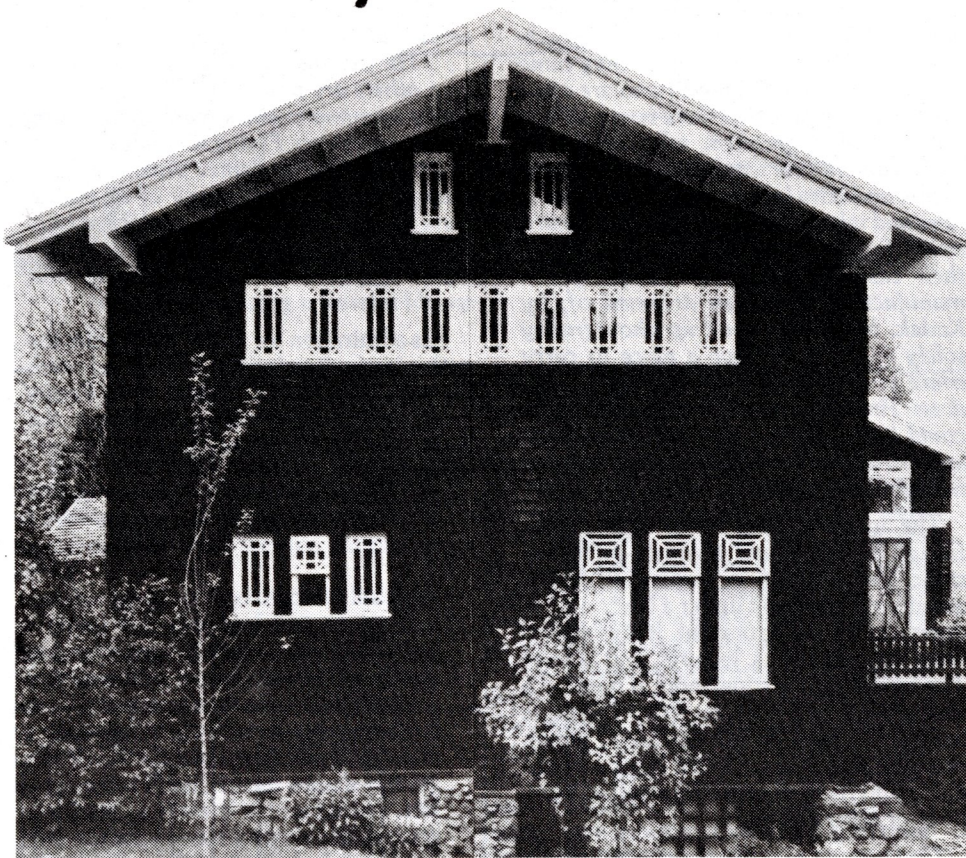
by Romi Richmond

Outside of Seattle, Ellsworth Storey is not well-known. His rustic bungalows and sensitive approach to architecture, however, have made an undeniable contribution to the architectural wealth of the Northwest. In fact, many of his houses and public buildings are among the finest examples of the Northwest Regional Style, and in spite of his relative obscurity, Storey's work continues to be an inspiration to architects and laypeople alike. It is an eclectic combination of numerous elements — some from recognizable sources, others of a more esoteric origin. His style demonstrates equal parts of the traditional, the contemporary, and the innovative.

Storey was born in Chicago in 1879 and was educated at the University of Illinois. During his teenage years, he and his family took a trip to Seattle which so delighted him that he decided to spend his life in the Northwest.

At the close of the nineteenth century, Frank Lloyd Wright was practicing in his Oak Park Studio not far from the University of Illinois. Wright's humanistic concept of architecture and his sensitivity to scale and the natural environment made an indelible impression on Storey, who was a student at the time. This sensitivity to humanity and nature is evident in Storey's Northwest work.

During his sophomore year in college, Storey traveled in Europe. He was not as interested in the grand museums, cathedrals, and monuments as he was in the playfully decorative chalets of the Alps. Storey did many drawings of Swiss chalets.



Ellsworth Storey House, 260 Dorffel Drive, Seattle, 1903.

Their warm, informal ambiance was easily transferable to the domestic architecture of the Northwest.

In 1903, Storey settled with his wife and parents in Seattle where he lived and worked for half a century. The majority of his nearly sixty major commissions were residential, although he also designed churches, a country club, several park structures, and a variety of military buildings.

Storey's first commission and one of his best-known works was actually two houses

built side by side, one for his parents, and one for his wife and himself, at 260 and 270 Dorffel Drive in Seattle. These houses illustrate many of the influences which affected Storey in his early years. They are modest structures, but the facades are striking in their powerful linear forms and exuberant wood detailing reminiscent of Wright's school. The window groupings and rooflines are distinctly geometric, yet are softened by the chalet influence.

Storey's understanding of the relationship between man-made structure and the

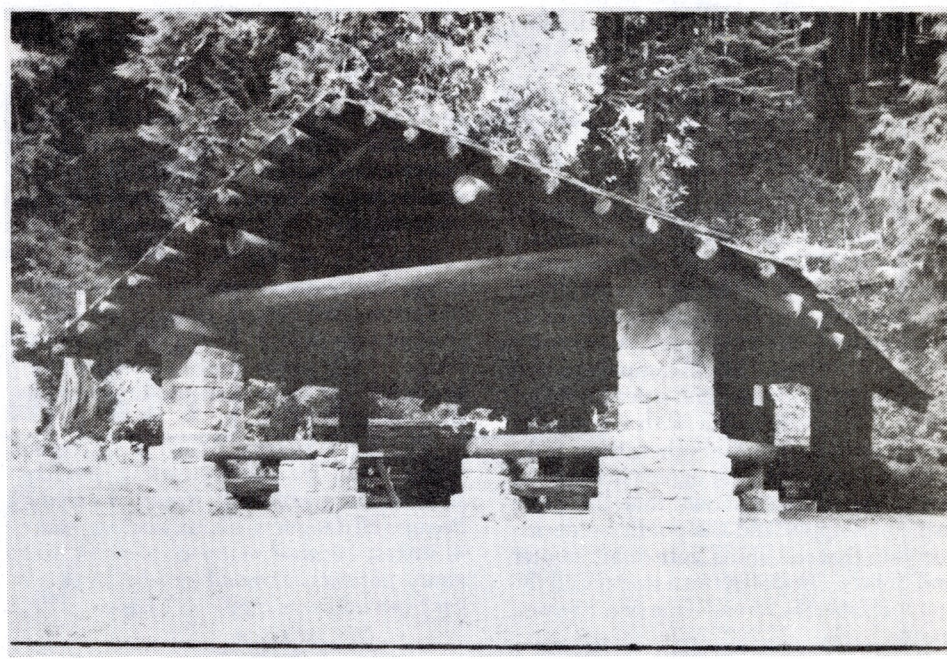
natural environment is expressed by using stone, wood, and the earth itself to connect the two. His use of stone foundations in the Dorffel Drive houses reflects this.

Storey was one of the first in the Northwest to adopt the "bungalow style" of the Craftsman movement. The bungalow originated in California in the early twentieth century, but the term "bungalow" came to be applied to almost any type of single-story house with a low-sloping roof which extended to form a porch or veranda. The bungalow was valued for its suitability in a mild climate and for its responsiveness to nature. Divisions between inside and outside are minimized, rooms open freely into one another, generous eaves protect against sun and rain, and natural materials and colors blend into the landscape. This house type was eminently suited to a new, informal, Western city-dweller. Its characteristics were adopted and developed in Storey's Northwest Regional Style.

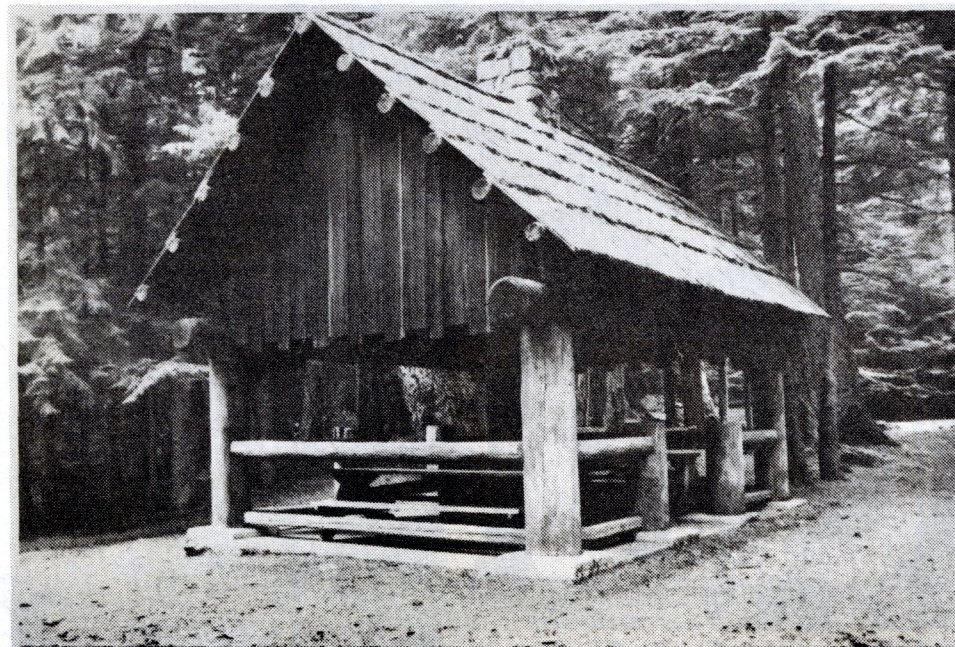
In 1911, Storey built two groups of cottages in Madrona at 1706-10 Lake Washington Boulevard and 1800-16 36th Avenue South. These bungalow-like houses were built as low-cost rental units, simply and economically constructed. They still stand as a fine example of thoughtful site planning, skillful use of local building materials, and sensitive attention to scale and detail. To Storey, well-designed homes were not merely a luxury reserved for the wealthy. Though the cottages are small and modest, they possess many of the sought-after qualities of the traditional single-family residence. Gabled roofs shel-



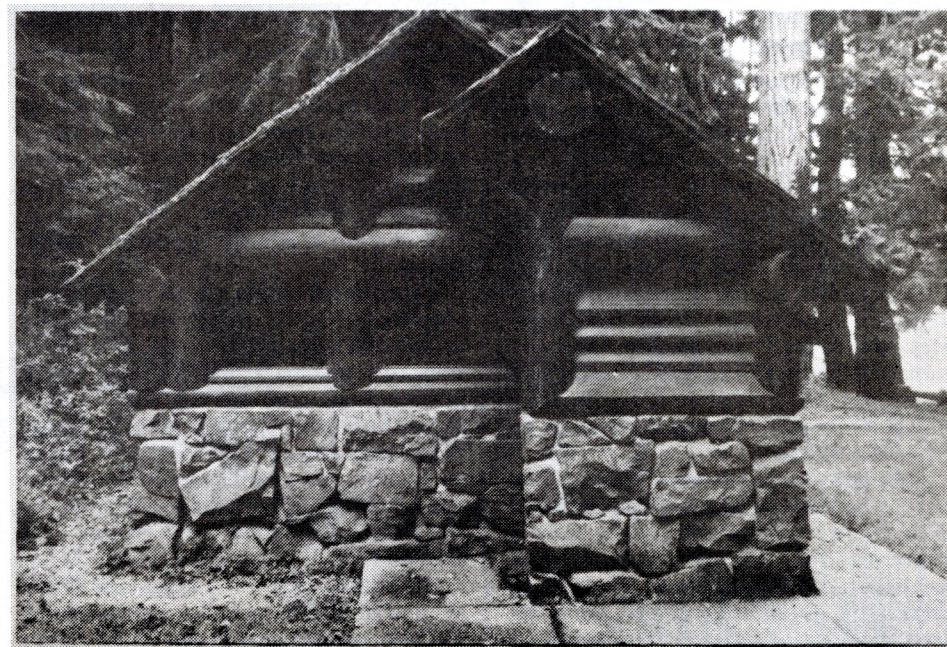
Storey Cottage, 1800 36th Avenue South, Seattle, 1915. Photograph by Andy Salkin.



Picnic Shelter, Moran State Park, Orcas Island, Wash., circa 1935.



Picnic Shelter, Moran State Park, Orcas Island, Wash., circa 1935.



Restroom Building, Moran State Park, Orcas Island, Wash., circa 1935.

ter comfortable front porches. Lush bushes and trees huddle protectively around each home, affording privacy as well as attractive landscaping. The cottages are still owned by the Storey family. His daughter, Priscilla Storey Chapman, manages them as low-cost rental housing in the same tradition that her father began over sixty years ago.

It would be difficult and unjust to categorize Ellsworth Storey's architectural style. His design was part textbook bungalow, part Oak Park Wright, part gingerbread house, and a great deal of warmth, wit, and whimsy. This latter aspect of Storey's personality is apparent in a gem of a building he designed in 1909 for the Alaska-Yukon-Pacific Exposition. The Exposition, planned primarily by the Olmsted Brothers and John Galen Howard of San Francisco, was situated on the grounds of the present University of Washington. Most of the buildings in the Exposition were in the style of Beaux Arts Classicism. Ellsworth Storey's "Hoo Hoo House" was one of few exceptions. While originally built as an exclusive clubhouse for the Lumbermen's Fraternity (which called itself "The International Concatenated Order of Hoo Hoo"), it remained in use as the University's Faculty Club until its demolition in 1959. (Parts of it were salvaged: the balustrades are in the downstairs lounge of the present Faculty Club, and a bench is displayed at Bloedel Hall in the Department of Forestry.)

On the outside, Storey's Hoo Hoo House was a bungalow-style structure enlivened by striking wood detailing and projecting gables, reflecting influences from Wright, the Swiss chalet, and English half-timbering.

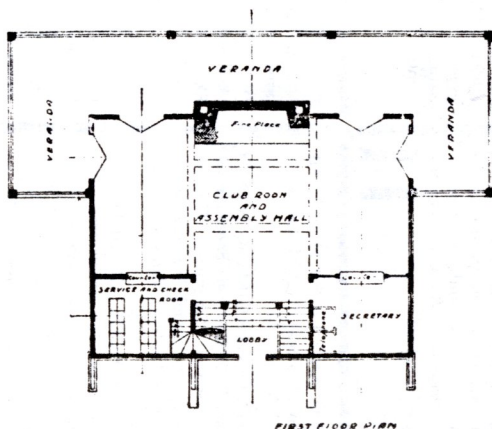
Upon stepping through the single entrance, one would have immediately recognized it as a men's clubhouse, complete with a lounge where Lumbermen puffed on their pipes and played chess. The floor plan is square, with the main assembly hall and club room in the center. On axis with the entry, in the focal position, was a huge fireplace which, according to a contemporary description in *Pacific Builder and Engineer*, "bespoke hospitality and demanded a generous supply of wood." The fireplace opening was ten feet across, six and a half feet deep.

Handmade furniture was designed by Storey and produced in craft shops of Seattle. All of the furniture and light fixtures are architectural extensions of the building itself, reflecting the same geometry and detailing. This total design is the influence of the California Arts and Crafts Movement, exemplified in buildings such as Greene and Greene's Gamble House in Pasadena.

Pacific Builder and Engineer (1909) described the Hoo Hoo House as "...one of the best architectural features of the Alaska-Yukon-Pacific Exposition, it is fundamentally English, suggesting the Elizabethan cottages; there is also a suggestion of the Swiss." One of Wright's blatantly anti-Classical facades would never have been considered by the strict Exposition planners; but Storey's Hoo Hoo House was welcomed, not as "bungalow style," but as an Elizabethan revivalist design. One man's bungalow is another man's half-timbered cottage.

A fascinating feature of the Hoo Hoo House is the pervasive decorative motif of the black cats. Black cats? Yes, black cats. On the fence, flanking the front walk, on the gable extensions at the roof, on the fireplace, and on the walls, Storey used large flat black cats, backs arched and tails curled as if in perpetual anticipation of trick-or-treaters on Halloween. Their curvilinear form and puzzling presence provide a note of relief and whimsy to the formal rectilinearity of the building and its decoration.

Probably the black cat was a symbolic mascot for the Lumbermen's Fraternity, reflecting an interest in Egyptian mysticism. (In ancient Egypt the cat was thought of as a revered and noble creature.) On either side of the fireplace there are a sphinx, a pyramid, lotus flowers, and a tomb. One cannot help but be reminded of little boys



The Hoo Hoo House, Plan. Central, symmetrical and formal.

hiding out in the backyard clubhouse, complete with secret codes and mystical symbols. Perhaps they even chuckled over the cats as a personification of the word "concatenated."

Many of Storey's most romantic architectural tributes to the Northwest are still standing today. The park structures and lookout tower in Moran State Park on Orcas Island were designed and built from 1934 through 1940 as part of the Depression-era federal building program called Works Progress Administration. These buildings, of natural stone and native timber logs and boards, are a monument, not to human cultural achievement, but to the

Northwest's most powerful identity, primeval nature. Perhaps better than any urban building could ever do, these buildings express Storey's reverence for nature and his sensitivity in relating architecture with the natural environment.

Storey continued his work in the Northwest until about 1945, when he reached retirement age. He moved to New York to be with his daughter Eunice until his death in 1960. Eunice brought his ashes back to Seattle, and after a memorial service at Epiphany Church (which he designed), she tossed them into the wind, and they settled in Puget Sound.

Though Storey died in relative obscurity on a national level, his influence has been keenly felt in the Northwest. His inherent modesty forced him to avoid publicity, thereby preventing him from gaining a national reputation. He never sought big, flashy projects, but chose to work on low-budget commissions for his friends, family, and the government. His contribution to the Northwest lies in the subtle originality of his style, which he adapted intuitively to the region. His understanding of history allowed him to use many traditional elements, expanding upon them in unique interpretation. Storey's genius was expressed in the gentle humanity which was the foundation of his work, and which developed into a deep love and understanding of the Northwest region.

A tour of Storey's many works in Seattle demonstrates the exceptional versatility of his style. His experiments with Mediterranean, Colonial, bungalow, and Swiss chalet styles can still be seen throughout Seattle's neighborhoods. The following is a list of some works not discussed above: Edward Tindolf residence, 1618 40th Avenue, 1915; James Dyer residence, 2704 34th Avenue South, 1922; Fred Beachwood residence, 2338 34th Avenue South, 1907; Elmer Todd residence, 123 Madrona Place, 1906; George Barclay residence, 138 Madrona Place, 1908; Epiphany Church, Madrona Place and East Denny Way, 1911; J.J. Jenelle residence, 3852 East Olive Way, 1914; Robert Evans residence, 2306 34th Avenue South, 1913; Oliver Cutts residence, 3815 East Pike Street. Most of these buildings can be seen from the street. Of course we ask that you respect the privacy of the residents of Storey houses.

Photographs of the Hoo Hoo House courtesy the Photography Collection, University of Washington Libraries. All other photographs by Mark Ashley, unless otherwise noted.

Romi Richmond has a Master's Degree in Architectural History from the University of Washington. She is currently employed by TRA.



The Hoo Hoo House, Alaska-Yukon-Pacific Exposition, 1909 (demolished 1959).



The Hoo Hoo House, Interior, showing central fireplace and custom-designed furniture and light fixtures.

FEB

ARCADE

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THE BLACK ARTIST — FROM AFRICA TO America is a series of four programs focusing on the role black visual artists have played in American art history. The Seattle Public Library and City Art Works cosponsor the program as part of Black History Month; films and discussions will be held at various library locations throughout the city. Call 625-2665.

RICHARD AVEDON'S FASHION AND portrait photography culled from ten years' shooting is an exhibit through March 6 at Presentation House, 333 Chesterfield Avenue, N. Vancouver, BC, 604/986-1351.

EXHIBIT: VIOLA FREY'S LIFESIZE CERAMIC sculpture through February 13, the Charles H. Scott Gallery, Vancouver, 687-2345.

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"NATIVE AMERICANS OF THE PACIFIC Northwest," a photo and graphic exhibit from the University of Washington's library collections. At the Suzzallo Library Rotunda through February.

OLD MASTER PRINTS CAN BE SEEN through March 1 at Carolyn Staley Fine Prints, 313 First Avenue South, 621-1888. The detail, texture, and printmaker's dexterity obvious in these prints will captivate the viewer.

National Pay Your Bills Week (2/7-11)

"BRING YOUR OWN BOSS," ARCHITECTURAL Secretaries Association presents "Bosses' Night Out," Canal Restaurant at the Ballard Locks, 6:00 p.m. Call Terry Bolender at 285-7700 for reservations. \$15/person.

LECTURE: RICARDO LEGORETTA, 6:00 p.m., Robson Square Media Center, Vancouver, Vancouver League for Architecture and Urban Studies, free.

HYBRID ART CONSTRUCTIONS EXHIBIT Keith Beckley's most recent work. See them at Linda Farris Gallery, 322 Second Avenue South, 623-1110, through February 15.

1983 INTERNATIONAL DAYLIGHTING Conference. AIA, ASHRAE sponsorship. Phoenix, AZ. Call 615/574-4346 for details.

AIA HOME OF THE MONTH RECEPTION. Call 622-4938 for details.

AFRICA AND THE MIDDLE EAST ARE discussed in a lecture on Planning and Architectural Responses to the Environment. Architect/planner Iraj Etesami speaks in Gould 322 at 8:00 p.m. Free.

CARNEGIE INTERNATIONAL OPENS AT the Seattle Art Museum. An extensive exhibition of contemporary art, this is a rare opportunity to view current art by artists prominent in countries around the world. Runs through March 27.

SKYLINE ALTERATION: A CHANCE TO redesign Seattle's silhouette. Blueprint: for Architecture announces the third in a series of sketch problems focusing on local design issues. Participants will be asked to propose caps integrated with up to five specified downtown towers. Entry forms and programs will be available at Peter Miller Books on February 12. Deadline is March 21.

EXHIBIT: WORKS BY FIVE ARTISTS, SIAH Armajani, Scott Buton, Doug Hollis, Martin Puryear, and George Trakas, who collaborated with many forces to create art for the public and the site of the National Oceanic and Atmospheric Administration's new facility at Sandpoint. Proposals are exhibited January 27 through February 24 at the Seattle Art Museum. Symposium on February 12 will address this project specifically and the larger issues of art as public amenity. Call 447-4710 for information.

FIRST FILMS BY FAMOUS DIRECTORS: Welles, Truffaut, Renoir, Scorsese, Second Saturday Cinema Series, Focal Point Media Center, 913 E. Pine, 8:00 p.m., \$2.

TEMPLE TO AVGVSTVS

ARCHITECTVRA NVISMATICA: shown on this calendar page are examples of ancient Greek and Roman coins illustrating ancient architecture. The illustrations are from the book, *ANCIENT ARCHITECTURE*, by T. Donaldson. Also shown are three coins recently unearthed by ARCADE archaeologists with depictions of ancient Seattle.

CHOREOGRAPHY ETC. . . A SHOWCASE for NW performers, 2 p.m. at Washington Hall, \$2.50, sponsored by On the Boards.

WINTERFILMS 83 PRESENTS THREE FILM portraits: Antonio Gaudi, Imogen Cunningham, and M.C. Escher. Free, at Gould Hall 322 at 7:30 p.m. Sponsored by the Department of Architecture and ASC/AIA.

ARTSTORM: FREE CONCERTS, GALLERY tours, and art exhibits are sponsored by the Downtown Seattle Development Association. Call 623-0340 for a schedule of events. (2/14-28)

PAUL HEALD'S DRAWINGS AND PAINTINGS are exhibited at Glover/Hayes through February. His subject matter has been described as "atmospheric."

THE DESIGN OF LEARNING ENVIRONMENTS is the concern of Professor Carol Weinstein of Douglass College, New Jersey. Call the College of Architecture and Urban Planning at 543-7679 for date.



"OLD PARIS," PHOTOGRAPHS BY Eugene Atget, at the Silver Image Gallery, February 17 to March 27. Atget's romantic views were taken around the turn of the century.

"AN ARCHITECTURAL STUDY OF PORTLAND'S NW INDUSTRIAL AREA" is exhibited at the AIA, 615 Park Avenue, through February. Bill Church organized this exhibit as part of the Portland R/UDAT.

ED CAUDURO COLLECTION: RECENT Acquisitions can be seen through March 6 at the Portland Center for the Visual Arts, "The new expressionists" describes artists included in this selection of an extensive contemporary art collection.

ETHNIC FILM AND VIDEO FROM THE Pacific Northwest, Focal Point Media Center, 913 E. Pine, 8:00 p.m., \$2.

DRAWINGS BY OLIVER GIRLING, NANCY Johnson, Chris Reed, and John Scott are featured in an exhibit "Fragments, Content, Scale," February 18 through March 20 at the Charles H. Scott Gallery, Vancouver, 687-2345.

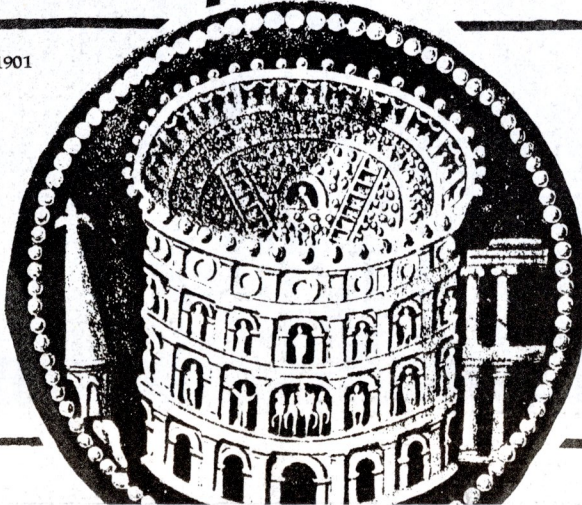
VANCOUVER SCHOOL OF ART: THE Growth Years, 1939-1965, an historical exhibition documents and interprets the growth of the Canadian west coast's primary art academy. February 18 - March 20 at the Charles H. Scott Gallery, Vancouver, 687-2345.

EXHIBIT: JON GIERLICH: EPISODES Notions, through March 6, features sculptured drawings of tissue, marble, and willow bark. At the Whatcom Museum of History and Art, Bellingham, 206/676-6981.

EXHIBIT: WORKS BY RICHARD POSNER and Carl Chew through March 20 at the Whatcom Museum of History and Art, Bellingham, 206/676-6981.

A FIRST DRAFT OF POLICIES IN THE Downtown Plan will be published this month. Includes density and building envelope studies with physical and economic modeling. Call 625-4591 for details and dates.

Louis Kahn 1901



21

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23

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National Anthem adopted 1931

AMPHITHEATRE OF VESPASIAN ROME

METROPOLIS: MASSES OF UNDERGROUND slaves revolt against their rich masters who live in the skyscrapers of a complex and futuristic city. Don't miss this 1926 film at Gould 322, sponsored by the Department of Architecture and the ASC/AIA. Free.

ALDO ROSSI LECTURES AT THE COLLEGE of Architecture and Urban Planning. Sponsored through the efforts of the AIA student chapter. 8:00 p.m. in Architecture Hall 207. Free.

MOSHE SAFDIE, FRAIC, WILL SPEAK AT the Oregon School of Design in March, date to be announced. For info, call 503/222-3727.

CZECH ARTIST JAN SAUDEK FOCUSES on the human figure in his hand-colored photography, Equivalents Gallery through April.

NATIVE AMERICAN PAINTING: SELECTIONS from The Museum of the American Indian can be seen through April 15 at the Thomas Burke Memorial Washington State Museum. Seventy works on paper and canvas illustrate the development of Native American painting from its early 19th century origins to works by contemporary artists. Call 543-5590 for particulars.

SPRING EXTENSION CLASSES AT OREGON School of Design in Portland include Architectural Presentation Techniques, Computers and Architectural Practice, and the Architecture of Film. Classes begin the second week in February. Call OSD for more info 503/222-3727.

LA BUOMO, the dome of the King. This coin, with a value of three sonics, is interesting for its unusual spelling of Duomo and the designations JJ and NB, an archaic adaptation of Nab-jab, the early Seattle architect. Unfortunately, the beautiful Doric order was removed to provide rubble for I-90.

MASTERPIECES OF REGIONAL ART, selections from the permanent collection at the Bellevue Art Museum, March 5 through April 3.

DRAFT REPORTS FOR THE DOWNTOWN Seattle Plan will be released in late March. Call for a copy: 625-4591.

27

28



TEMPLE TO TRAJAN ROME



GATEWAY OF NICOPOLIS MAESIA INFERIOR



11

PHOTOGRAPHY EXHIBIT: RADICAL RATIONAL/Space Time: Idea Networks in Photography, March 11 through May 15, Henry Gallery, UW.



PRAETORIAN CAMP ROME

13



TEMPLE TO JUPITER THE AVENGER

15

DONLYN LYNDON, OF MLTW FAME, will speak about his work in a lecture at the College of Architecture and Urban Planning. Call 543-7679 for date.



17

CONVENTION CENTER CONTINUED. A public hearing at which the Board will hear citizens' testimony and opinions. See 2/2 listing. 4:00 - 6:00 p.m., 7:30 - 9:30 p.m., Plymouth Congregational Church.

18

THE BEST OF CHOREO PRESENTS: KLAUNIADA, Rachel Breumer, Kathleen Hunt at Washington Hall, presented by On the Boards at 8:00 p.m. for \$5.

19

Swallows return to San Juan Capistrano (since 1776)

TEMPLE OF FERTILITY. Salmon represented fertility to the ancient Seattlites, probably because of its pink color. In any case, Seattlites consume vast quantities to this day in an effort to become bearable. The salmon was honored by the construction of this temple, once the tallest structure east of the Euphrates River. Gaggin is the name of the architect, but the inscriptions SMIT and IVAR (IVAN?) are obscure.



Mies born 1886



23

CONVENTION CENTER DESIGN COMMITTEE meets in public to discuss alternative sites and vote their recommendation. 2:00 - 5:30 p.m., Plymouth Congregational Church.

NORTHWEST OWNERBUILDER CENTER offers a range of classes which provide hands-on experience in building trades. Call 324-9559 for information.



TEMPLE OF ADONIS AT BYBLOS

25



29

THE SPACE-TIME NEEDLE has been denuded in recent centuries of its precast concrete acanthus leaves, revolving laurel wreath, and sundial. Early Seattlites had discovered the relationship between space and time. This knowledge was lost to the world until Gideon and Einstein made their momentous discoveries in our own time. The initials VS and JG are said to mean Victor Steinbrueck and John Graham or Very Superior John Graham, depending on whom you believe.

30

URBAN DESIGN/ARCHITECTURE IN SEATTLE NOW, a series of lectures on architecture in Seattle by local architects, developers, and urban designers. The final lecture will be presented by Paul Goldberger, architecture critic for *The New York Times*. Wednesday, March 30 through April 27, 5:30 p.m. by the Henry Gallery. \$60/person; Henry Gallery Association members only. Call 543-2280.

ALCAN LECTURE: ANGELA DANADJEVA, 6:00 p.m., Robson Square Media Center, Vancouver, free.

31

J.B. JACKSON WILL BRING HIS OBSERVATIONS on the American cultural landscape to the College of Architecture and Urban Planning. Sponsored by the Department of Landscape Architecture. Call 543-7679 for date and further info.

People Take Part

Through the art of architecture human beings create an environment for themselves; they shape a space. Through the art of sculpture human beings populate that environment, that space, with their own creatures, embodiments of their own perception of the quality of being alive, which is above all the quality of being potentially able to gesture or to act.

— Vincent Scully

Chuck Greening is a Seattle artist credited with the sundial at Gasworks Park and the entry arch at the Meridian Playfield. He is a sculptor of stone and metal whose work is often compared to that of Antonio Gaudi. An examination of the site-specific work that Greening has built, and the process by which it has been achieved, comments on public art in Seattle, on the integration of art and architecture, and on issues of creativity and finances which seem to divide the two.

I like the element of surprise ... I like finding things.

—Chuck Greening

Greening began his first major commission, the sundial atop the mound at Gasworks Park, after frustrating undergraduate studies at the University of Washington's Art Department and a stint in the San Juan Islands. Raised in Tacoma, well-traveled as a child, he was drawn to rocks, wood, and found material — both natural and man-made. He also became interested in expressed movement, human participation, and an organic design process.

Landscape architect Rich Haag, responsible for the conception and design of the park, must have shared these interests, so few were the examples of Greening's work that led to his being hired. Haag felt that the park was a rare opportunity for fostering varied activities; that there was no single design solution, only an organic process for developing human participation. Surprise was a key element in his design method and in its desired result.

This was 1974. Gasworks was only a schematic design. The hills, towers, pathways, vestigial machines, and picnic sheds that were to develop into a nationally-recognized park were merely pencil lines. The sundial was conceived as the tallest

remaining storage tower whose shadow, cast upon a vast flat surface below, would tell the time. This idea was discarded as too large and complex. The next idea was for an analemmatic sundial. This type of device had its earliest roots in classical Rome (the architect Vitruvius even provided instructions for building one in his *Ten Books of Architecture*). Basically, it operates with a person as the stylus standing on a dated centerline, casting a shadow to the time noted below. Since the shadowcaster is movable throughout the year, the dial itself, which receives the shadow, is much smaller.

The analemmatic sundial designed by Greening and his collaborator, artist Kim Lazare, was moved from its location at the base of the tower to the top of a lookout hill. This "great mound" was already the turf of kite-flyers, even before the park's opening. They were jealously ready to guard against any intrusion. Greening explains it: "They were worried ... they wanted to know how the sundial would work, where the shadowcaster would be placed. I told them, 'There isn't one ... You're it. You're the stylus.'"

This placement of a human being at the center of a piece of art typifies Greening's thinking. What he built, with the collaboration and assistance of Haag, Lazare, gnomonist John Purcell, and engineer Ted Lloyd, is a relatively low-relief disc of cast concrete and bronze, 26 feet in diameter. Zodiac signs, a yin/yang symbol, pebbles, rocks, broken tile, pottery shards, marbles, shells, creatures, human figures, and a cast bronze "moonrose" contribute to a multi-scaled mosaic. Water was used as an active material, defining and emphasizing these parts by its flow, sheen, puddling, and reflections of sky and sun.

Its colors now softened by weathering and use, the sundial's pattern tends toward psychedelic art of its time, but more strongly toward Art Nouveau, Gaudi's Park Guell, and the organic and naturalistic forms that characterize many late 19th- and early 20th-century vernacular and national art movements. It has little in common with the stripped-down aesthetic of Modernism, and even less with the nonfigurative, abstract minimalism of post World War II site sculpture. At Gasworks the sundial works because its discrete parts, like its stylus, invite and nurture human action.

The design and construction of this

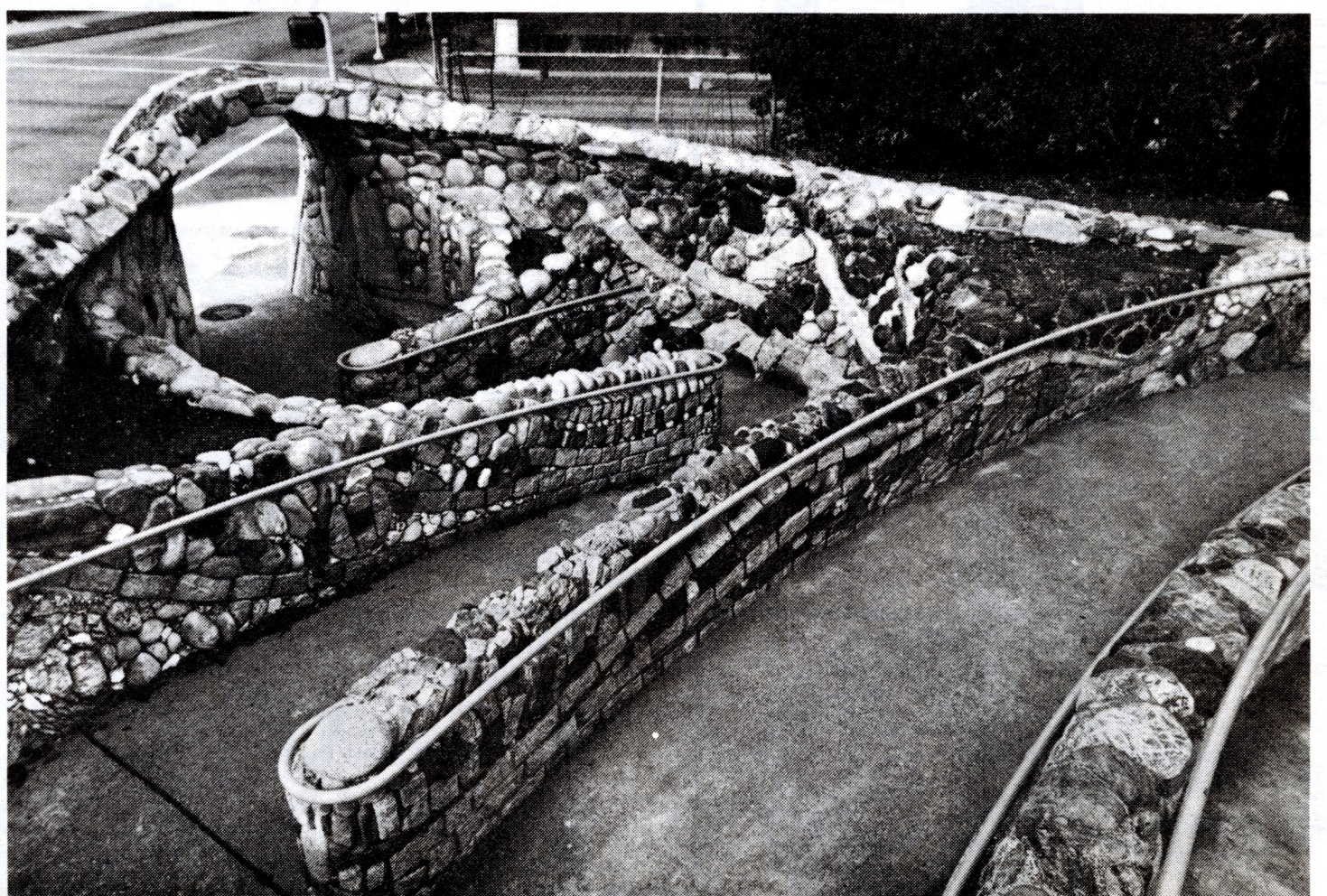
piece have been described as "magic." This is a word befitting the process: a lengthy (three years), spontaneous (people and resources seeming to emerge when needed), unplanned (cranes to lift the cast pieces were obtained at the eleventh hour), and arduous construction (the sundial weighs over ten tons, all handmade material). Magical, too, was the participation of an anonymous donor whose endowment allowed the piece to be completed despite cost overruns. Usually people who are new to the sundial describe its discovery as magical as well. From the park grounds below, the presence of the piece is hidden and protected, but the pathway leading up the mound is naturally beckoning. Once they find the sundial, observers become protagonists, standing at its center, slowly seeking out and finding personal meanings and reflections in the composition. Rich Haag summarizes the collaboration this way: "I had some trepidation about artists working at Gasworks, about 'pieces' or monumental works. There was so much there already, sculpture without sculptors. But I was privileged to work with Greening. ... He researched the idea for the sundial and really made it work. ... It was almost an idyllic fusion of art and landscape."

The entry arch at the Meridian Playfield evolved much the same way. This time

landscape architect Thomas Berger proposed an iron entry gate for which the Seattle Arts Commission selected Greening through an open competition. The program was at first just this gate and a stair, but, because of required barrier-free access to the park and its art, it became an arch with walls and curving ramped pathways, encrusted with rocks and cast objects of varied color, origin, and association, all growing organically from the structure of the wall. The site of this work is part of the Good Shepherd Center, a recycled convent home that operated as an arts and community center when Greening and Lazare lived there in the early 1970s, trading guard duties for studio spaces on the center's top floor. Located at North 50th Street and Meridian Avenue in Wallingford, the playfield serves the center's users and its immediate neighborhood. The arch is the park's entry, but it also draws people (like UW geology students) who go out of their way to find it. If one arrives without expectation, the sequence of movement and discovery is very much as at Gasworks. An object, in this case the entry, is placed at a location of natural focus, this time a corner intersection. Its inviting shape leads the pedestrian into it and to a discovery of parts — a collection of natural and found pieces composed into walls,



Detail of Gasworks Park sundial. Photograph by Dana Warren.



Chair detail at the Meridian Archway. Photograph by Dana Warren.

Meridian Archway. Photograph by Charles Adler.

The Sculpture of Chuck Greening

by Susan Boyle

drains, visual puns, small water collectors, benches, and chairs — all for human use. Like the sundial, the arch was a collaboration of several years' effort by Greening, architects Ted Lloyd and Bob Minichiello, blacksmith Jim Garrett, and artists Mare Kern and Robert Williamson.

Work with another artist, Jack Mackie, on the bronze Broadway Avenue dance-steps occurred from 1978 until their installation in 1982. This work was funded under the City's One Percent for Art Program as part of an urban design project for the Broadway commercial district. The overall project design was by the Seattle firm Makers. Like Haag and Berger, whose professional landscape training was based on a holistic view, these architects had a history of working with entire sites rather than single objects. This attitude may have naturally accommodated collaboration with artists more readily than that of many architects.

The steps, embedded in the concrete sidewalk, engage the pedestrian with a series of lessons for complicated, romantic dances: the tango, the rumba, the foxtrot, the obeebo(!), etc. The numbered men's and women's footprints are set unceremoniously into the pavement at eight locations along six blocks, sometimes with small surface texture denoting nearby com-

merce (coffee beans in front of Starbucks Coffee, for instance). At first criticized as theatrical nonsense by some retailers and neighborhood activists, the steps now seem in keeping with the leisure and the lively pace of this increasingly commercial street. Walking Broadway, shoppers often see the frozen enactment of a dance. The Broadway steps are successful, according to Greening, because "they slow people down and create movement . . . They're merely sidewalks when they're unnoticed. Used, they become lively." The minimal impact the steps have is appropriate to their role as a decorative element in a street beautification project. Unlike Gasworks, where the elemental act occurs of placing oneself in a time and place in the city, here the pedestrian "boogies down Broadway" to the tune of bronze footsteps.

Greening spent several recent years working on smaller, private commissions, traveling to Spain, and working in northern Italy. He built a private fountain, a fireplace, a single stone column for a friend's home in Cuneo, Italy, and a sidewalk for the house of another in Seattle. Pieces and parts, physical and thematic, were contributed by owners and associates. Others were found at the site of each piece. In Spain he contacted the organization "The Friends of Gaudi," which is continuing the work on Sagrada Familia, the Barcelona church left unfinished after Gaudi's death in 1915.

Greening's description of Gaudi's design and construction process reveals clearly personal goals in his own work: "He endowed a certain trust to his workers . . . they were skilled craftsmen, and he gave them direction, then freedom. They were (thus) able to feel more pride and attention than if they were simply told what to do . . . The building is done by the builders according to how the brick could be laid . . . This way the worker isn't so isolated at the end of a line." The nonhierarchical, nonauthoritarian work relationships and creative roles that this statement describes clash directly with more contemporary building processes involving codes, permits, divisions of labor, detailed budgets, professional responsibilities, tight material takeoffs, and deadlines.

In building design in the 1980s, any effort at economizing and streamlining is considered, and is often necessary, in order to construct anything. More and more often

these efforts rely on notions of command and predictability, rather than individual initiative, trust, and collaboration. The role that an artist might play as an integral part of a design process is often at the invitation and by the direction of an architect or arts bureaucrat. Luckily, in the last ten years these roles and restrictions have been expanded, at least regionally. In Seattle and King County the One Percent for Arts Program, and their administration by enlightened individuals, have resulted in a number of projects where public art and architecture were integrated in both form and process. Seattle City Light's Viewlands-Hoffman and Creston-Nelson Substations are two publicly-funded projects that have gained national attention and awards for the results of this collaboration. The use of funding programs like these has now been instituted in Washington, Oregon, Alaska, Hawaii, and in a number of other cities.

Greening's more recent work in the area of site-specific art was not for a public agency. Rather, his proposal for a stepped fountain on Spring Street, between First and Post Avenues, was commissioned by the Cornerstone Development Company. In renovating the streets around their central waterfront building projects, Cornerstone envisioned a piece of public art that would also mark a special place in the neighborhood. Designers at the Bumgardner Architects, Dave Wright and Pat Brennan, needed to accommodate the steep grade change along Spring Street in front of the new Watermark Tower. They devised a public stair along the building that included a series of square openings in the sidewalk. Greening, who had worked with the architects in selecting the location for appropriate art, then worked to develop the sidewalk pockets. Water, considered by all an appropriate and poetic medium, was used at six separate fountains, connected beneath the sidewalk. Continuous and nonstatic, its flow was an evocative diagram of downward movement, walking the pedestrian toward Elliott Bay three blocks west.

Architect Fred Redmon, who assisted in the developer's street improvement master plan and who helped with the stair design, describes the sculpture as relating "not so much to the building as to the sidewalk and the flow of the sidewalk . . . The location for the work was successful because it

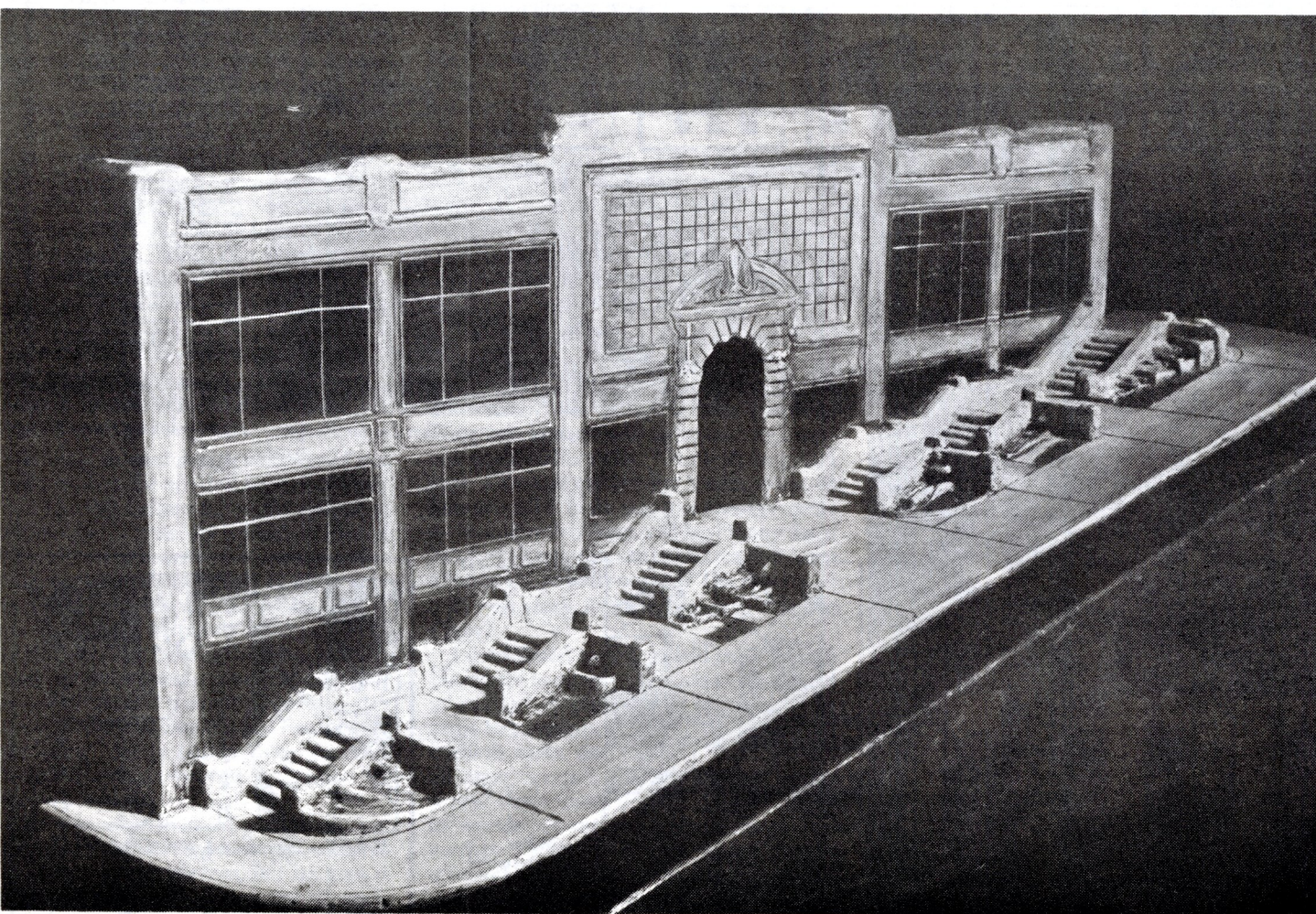
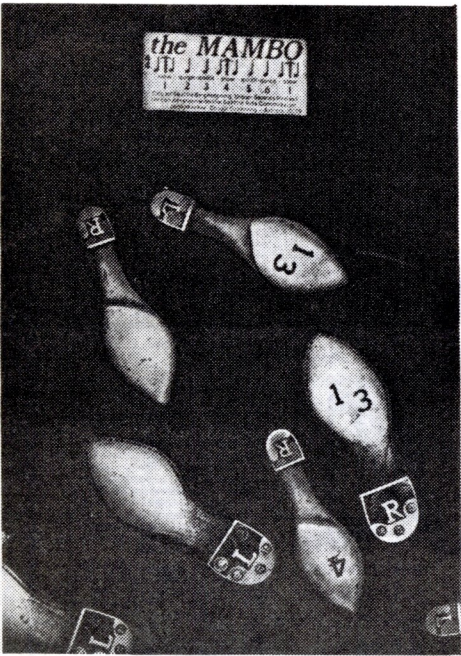
allowed the pedestrian the opportunity to encircle and see the sculpture, to dissect its parts."

This location and the very nature of the piece required ongoing collaboration between artist and architect. Unlike more conventional art, which often can be easily and sometimes successfully added to a finished building, site-specific art must be integrated into construction budgets and schedules. Although Greening's proposal for the Spring Street fountains was considered by all to be generally successful, it was cut from the project because of budget restraints, and the pockets on the sidewalk will be filled with landscaping instead. A custom-made handrail by Jim Garrett, originally an accessory to the fountains, is the only artist's contribution left in the design.

Greening praises Cornerstone for its efforts in proposing to privately underwrite the cost of public art. His comment seems to summarize both the joys and difficulties of his work. Like any work that is site- and function-related, his relies strongly upon a public place. Made up as it is of small, surprising, and memorable parts, it invites participation. Unlike "fine art" or craftwork, it is not a commodity that can be made, then shown, sold, and displayed. Rather, it is the product of a complex, often unpredictable process. All of these qualifiers — placement, use, marketability, and manufacture — put this kind of work outside the normal confines of the gallery. They also place it outside the realm of most private construction that shapes our cities.

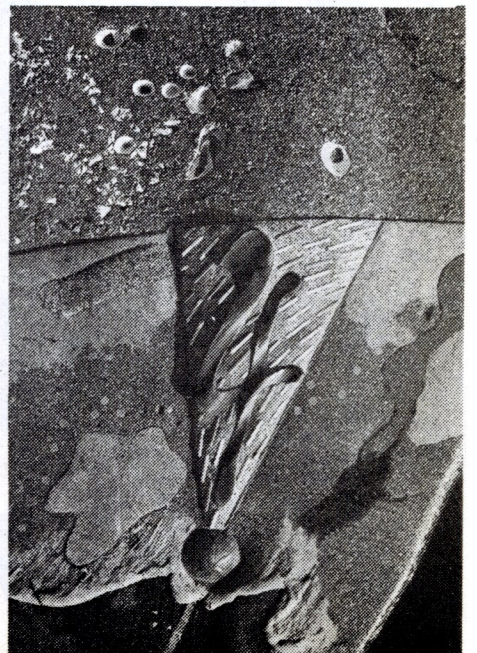
Increased cultural appreciation may bring about greater government recognition in the form of financial incentives for private funding of site-specific art. It may create a greater awareness in design professionals that to share in the creative process is to enrich the product. The trend in Chuck Greening's sculpture suggests that this may already be occurring. Seattle's future may include more of what Vincent Scully calls "one large art," collaborative constructions which place a person in the act of discovery.

Susan Boyle is an architect who practices with a Seattle firm.



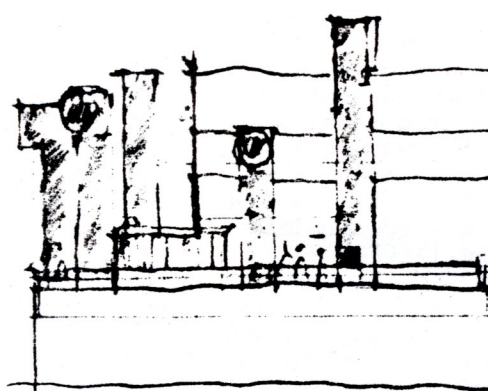
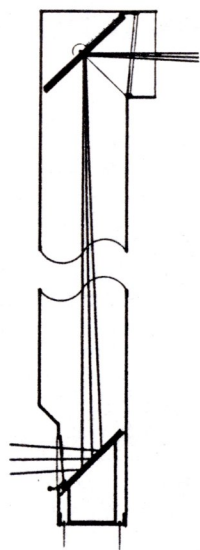
Dance Steps detail. Photograph by Susan Boyle.

Model of the proposed Spring Street Fountain. Photograph by Dana Warren.



Detail of Gasworks Park Sundial. Photograph by Dana Warren.

What is E.T. But a Wrinkled Periscope?



Drawing courtesy Hobbs/Fukui/Davison

South of the Yesler Way knuckle the Seattle waterfront abruptly changes character: from a bustling, chaotic arcade of retail and recreational meccas to a work-yard whose plain demeanor belies its importance. Marking the boundary between these two worlds is a new physical element that serves as an excellent transition piece.

The "Pier 48 Viewpoint" is the result of a plan undertaken by the Port of Seattle to establish an interpretive center; that is, some public source of information about the working waterfront. Do not let the words "interpretive center" fool you. There is no center, no brick and timber octagon, no simulated-experience theater, no movie. There is, however, an opportunity for a pier-side walk that will prove remarkably interesting.

The shipping industry is vital to the Puget Sound region with Seattle ranking as the world's eighth-busiest container port. The Port of Seattle owns all of the land leased by the various shipping lines here and wanted to create a viewpoint to publicize its role in the industry.

In the beginning, the Port was thinking of a building and of an elevated view of the container activity at Terminal 46. Hobbs/Fukui/Davison, the architects awarded the job, presented a range of ideas to the Port, and at one end of the range from crazy to sane was a grouping of periscopes. The periscopes were to be 20-40 feet tall, and their purpose was to allow visitors a heightened view of shipping activity from a ground level viewpoint. Visual and written material would be presented on graphic panels stretching along the length of Pier 48. Perhaps no one took the idea seriously at first, but gradually it became apparent that these sculptural objects did a great job. They were not a building, but they provided the powerful visual image needed to help publicize the display.

Done and done. The project was completed in the fall of 1982 and is now open seven days a week during daylight hours. Rich Wilson of Hobbs/Fukui/Davison was appointed project architect, Ellen Ziegler was contracted as exhibit designer and Bruce Williams as writer. Together the team of client, architect, exhibit designer, and writer created an outdoor museum that is an artful dodger of the standard fare.

The entry is marked by a "fake" yellow periscope that stands along Alaskan Way just south of the Alaska Ferry Terminal.

The path across the parking lot to the exhibit gateway is somewhat conjectural and perhaps typical of pierside confusion, but once one has found the gate, the path is clear.

Graphic panels posted on chain link lead one along the pier and out to its end, where more boards are grouped inside an open framework that is built to the dimensions of a shipping container. Well-written and beautifully illustrated, these graphic panels present a history of shipping technology in the Puget Sound area, a history of the Port, a history of containers and cranes, statistics about imports and exports, employment and economics, future projection figures, types of ships, flags of

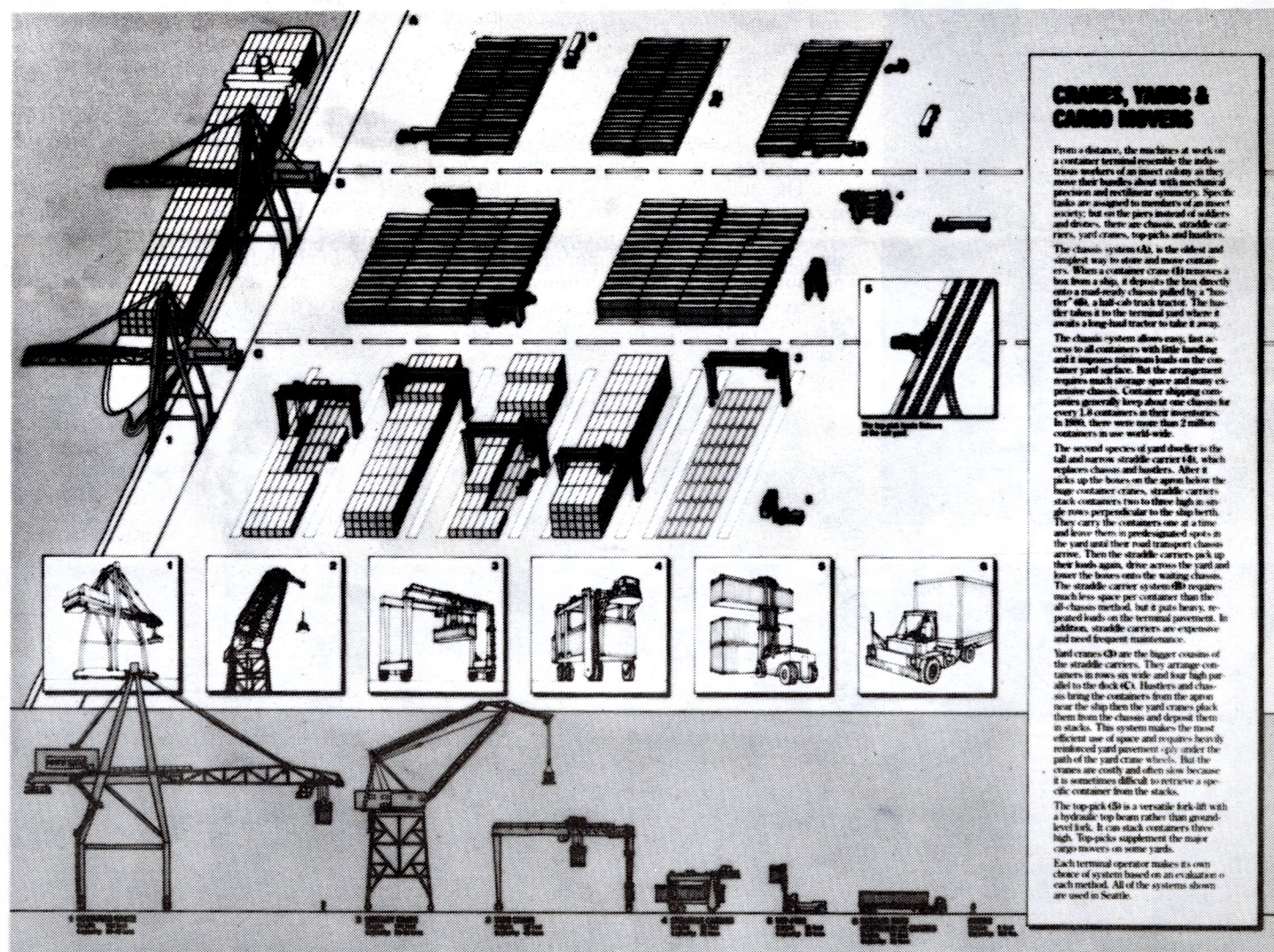
owners, and even a panorama of the Olympic peninsula! Many of the panels were drawn by Yutaka Sasaki, a freelance technical illustrator, who has made good use of axonometric views and elements of scale. Their clarity and whimsicality lend shipping facts and figures a glamour that only an economist could heretofore have seen.

The periscopes are grouped at the end of the pier like a trio of curious spectators. They measure six feet in diameter, range in height from 25 to 30 feet, and focus on the activity at Terminal 46, the home of American President Lines. To combat condensation from moisture that might penetrate their interiors, pure nitrogen is pumped into them at a slightly higher pressure than

atmospheric. A pressure sensitizer monitors the effects of outside temperatures to regulate the flow. The mirror assemblies are four inches thick to provide the absolutely flat mirror surface required.

I am a promoter of this exhibit: it informs the public of an important facet of the regional economy, and it does so on many levels — children and specialists alike will probably enjoy it. It provides an example of collaboration and experimentation among various separate disciplines who together have arrived at a result perhaps far superior to any they could have achieved on their own. And not least of all, it's free of charge and almost always open!

Catherine Barrett



Graphic panel courtesy Ellen Ziegler Design Photograph by Steve Young.



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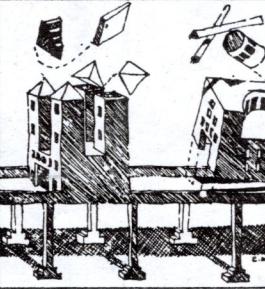
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HEATHER RAMSAY

Art at Every Scale



New Era Cafe, upper right; Duets (Inflating the Earth View), lower right; Domino Theory (detail), below. All photographs by Randy Eriksen unless otherwise noted.

Miniatures, whether of a whole city or a single object, have a way of captivating people and evoking a range of emotions from inquisitive childlike wonder to haunting uneasiness. Scale models are used by architects and designers to communicate and test their ideas for themselves and their clients. Heather Ramsay is a Seattle artist who works in the medium of model-building to communicate her ideas and those of others. She has a way of skillfully manipulating scale and reality, providing multiple meanings and interpretations in dramatic ways. Her background is theatre, and it is reflected in the work she does. Originally from Grand Rapids, Michigan, she co-founded The Experimental Theatre Workshop. Since moving to Seattle in 1974, she has worked with the Seattle Rep, Empty Space, the Bathhouse, and Palace Theatres, building special effects and props. She developed a love for the model form as a vehicle of expression. The result has been an unusual and diverse body of commissioned and personal artwork.

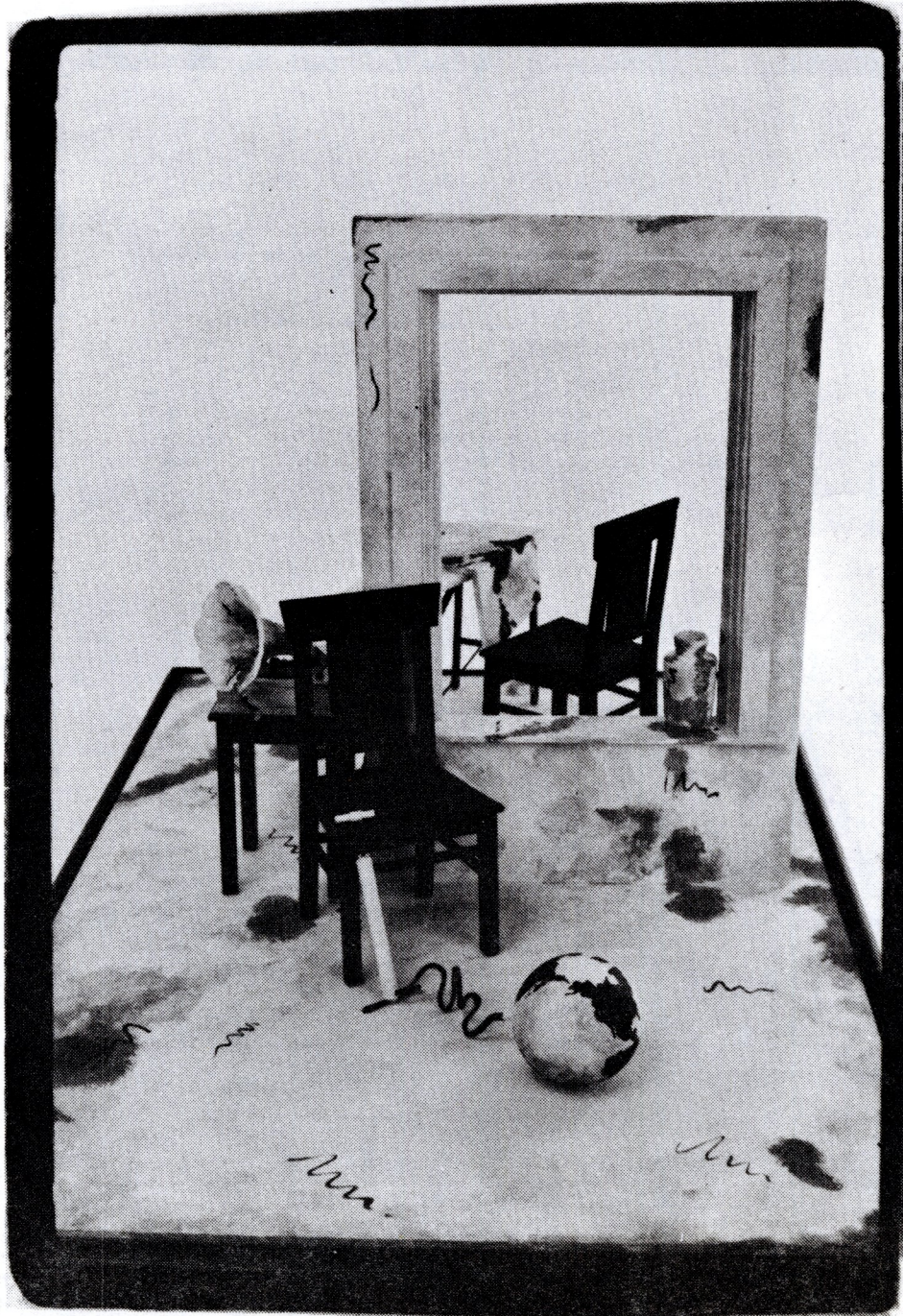
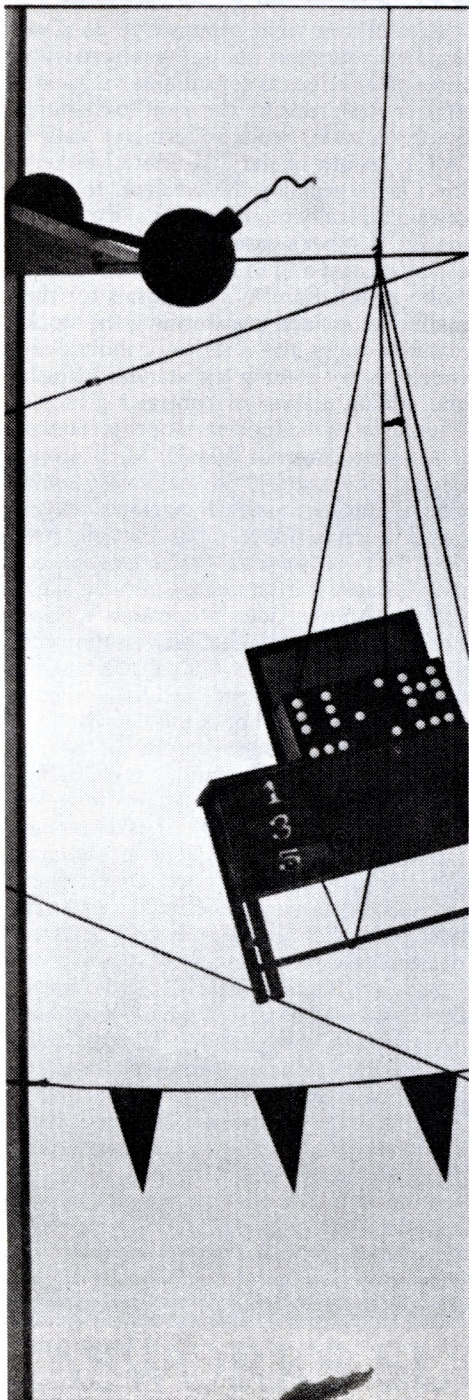
Ben Marks, owner of the Rubin/Mardin Gallery in Belltown, commissioned Ramsay to fill a large glass display case. The outcome was the *New Era Cafe* (1980, scale 1:12). The cafe building, like all of Ramsay's work, is impeccably crafted in detail and accuracy: when you look at *New Era Cafe*, you are immediately captivated by this. However, as you continue to look, what become more important are the clues in a visual narrative: the cafe is closed, the building has been sold, and the tenants upstairs, perhaps the owners of the cafe, are packing their belongings, ready to move. The building and neighborhood are in transition. The *New Era Cafe* is a reflection of similar realities in the artist's real neighborhood, Belltown in the Denny Regrade.

Two other pieces executed in this "historical realism" mode are *Single Room* (1979, scale 1:12), a documentation of the dwindling SRO (single room occupancy) housing type (ARCADE, Vol. 1, No. 2) and the *Stewart House Bird House* (1979, with Buster Simpson), a bird-sized miniature of the original working hotel before its recent

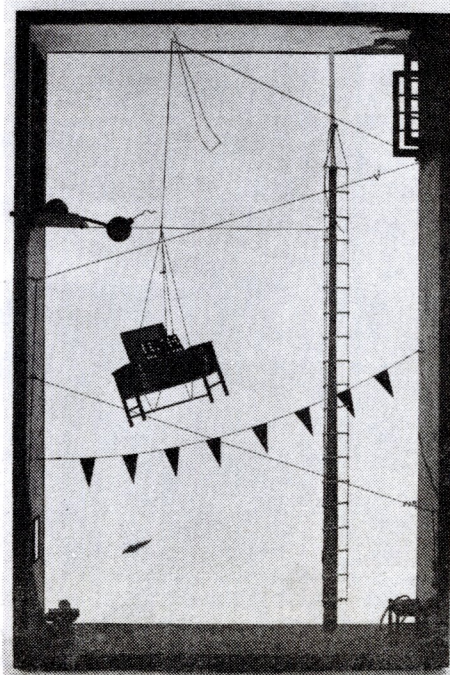
renovation. (The *Bird House* has been relocated in the new courtyard west of the original Stewart House.)

Even more provocative are Ramsay's recently exhibited Surrealistic constructions. Within a single piece are a number of recognizable and meaningful objects, often with individually contrasting scales. The parts, and the way they are juxtaposed, offer significant emotional, philosophical, and political interpretations. There is a composed tension, a drama that usually portrays two or more points of view. Ramsay wants viewers to make their own assessments and conclusions. She comments, "Successful political art doesn't necessarily deal with one specific issue. Issue-specific art denies complexities. As individuals, we are all part of the puzzle. That's my issue."

... continued on page 12.



Domino Theory





Much of Heather's work has been commissioned by architects, artists, and admirers. Artist Michael Fajans commissioned her to build a model of the Edwards on Fifth Building (5th Avenue and Denny Way) as the subject for a mural to be mounted on the same building. The mural will be a realistic painting from a photograph of Ramsay, dressed in red, constructing the model. The mural, painted on sixty four-foot by eight-foot sheets of plywood, will be mounted on the north facade adjacent to the east facade from which the model is taken. The shifts in scale between the real facade and the mural of the model and artist will be most apparent and exciting from a passing monorail heading downtown. Fajan's mural, formally known as the Tillicum Place Mural Project, has had difficulty reaching the \$20,000 needed for funding (It received a \$10,000 matching grant from the Seattle Arts Commission.). But John Teutsch, one of two owners of the Edwards on Fifth Building, has confirmed that the remaining funds have been raised and work will begin soon.



Recently, in what promises to be a vibrant collaboration, Ramsay was hired with three other artists as consultants to Olson/Walker Architects for the soon-to-be-built South Arcade Project (formerly called "MC1," south of the Pike Place Market). Jim Olson explains the concept: to take certain typically mundane parts of a building (in Heather's case the mailboxes and elevator cabs) and to develop them in the realm of art. Ramsay's proposals for the mailboxes include transforming the stock mailbox doors into a series of individual envelopes by etching the standard finish and adding a layer of contrasting metal. The cluster of mailbox envelopes is framed in a dashed diagonal "Via Air Mail" motif. On a shelf in front of the mailboxes, a few overlapping postmarked envelopes reveal one intriguing letter, only partially exposed. Of course, the entire letter can't be read because it is laminated into the shelf surface. Another idea proposes a special slot connected to the building's dumpster for junk mail. The elevator cabs, in collaboration with Ries Niemi, will have a similar drama. A metaphor of the elevator as a hot air balloon is suggested by a possible "window" in the cab framing a changing image on the shaft beyond. The cab walls would be smoky glass with a basket weave "gondola" at the base. Other artists contributing to South Arcade are Ann Gardner (a fountain), Sheila Klein (building medallions), and Ries Niemi (bathroom accessories and possible marquee).

Albright/Ramsay Scale Models is Heather's latest endeavor. A partnership has been formed with Jennifer Albright, formerly with the Boeing scale model shop, to apply their combined expertise in model building for applications as diverse as television and film, architecture, interiors, display, and advertising. The new business venture is a natural progression toward continued artistic exploration. Heather views it as a practical way of augmenting her personal artwork, the most important thing to her right now.

Bill Gaylord

Duets (Ironing the Earth View)